CLIFF MARTINEZ

MUSIC FOR FILM

BRUSSELS PHILHARMONIC CONDUCTED BY DIRK BROSSÉ
PRESENTED BY FILM FEST GENT

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© Kris Dewitte

In 2014, Cliff Martinez was the guest of honour at the annual World Soundtrack Awards Ceremony & Concert, where the Brussels Philharmonic, conducted by Dirk Brossé, performed a selection of his music for cinema. Following early stints as a drummer in rock bands – he was inducted into the Rock and Roll Hall of Fame as a former member of the Red Hot Chili Peppers – the American composer has built a successful and distinctive career in music for screen and is well known for his multiple collaborations with directors Steven Soderbergh and Nicolas Winding Refn. Nevertheless, Film Fest Gent's invitation was considered somewhat unexpected at the time, since, up until then, most composers featured at this event had a largely orchestral oeuvre that was more adaptable to a symphonic concert setting.

Cliff Martinez, by comparison, creates and produces rich, ambient textural scores and soundscapes that are often infused with his unique electronic manipulation of sounds and his own percussion performances. While the choice was made to emphasise the composer's orchestral material, that sound still needed to be translated to the live stage. During the preparations for both the concert and the studio album, Dirk Brossé carefully considered, for each piece, whether to adapt and rewrite the score for symphonic orchestra or to combine the orchestra with the composer's electronic tracks. His goal was to maintain the original sound as much as possible and to keep a suitable balance between the symphonic and electronic worlds so that the music feels natural and spontaneous. The end result was quippingly described by the composer at the WSA Concert as "an out-of-body experience".

Previously released as *Cliff Martinez – Film Fest Gent*, this reissue contains the same material (in a slightly tweaked running order compared to the 2014 album and the identical concert programme). Naturally, it covers a number of highlights from Cliff Martinez's partnership with Soderbergh: the "Main Title" cues from *Kafka* (which features the cimbalom in a vital role) and *The Underneath*, as well as two pieces from *Solaris* (which famously uses steel drums to propel the music forward) and *Contagion*. For the latter score, along with *Drive*, Martinez was nominated for Soundtrack Composer of the Year at the 2012 World Soundtrack Awards. His collaboration with Refn is represented by a cue from *Only God Forgives*, which earned him the 2014 Robert Award for Best Score (presented by the Danish Film Academy). Also included are selections from two French films, Nicolas Saada's *Espion(s)* and Xavier Giannoli's *À l'origine*, whose score was nominated for the César Award for Best Music Written for a Film in 2010. The album is rounded off with an arrangement of the opening track from Paul McGuigan's *Wicker Park* and the final two tracks from Robert Redford's *The Company You Keep*.

Cliff Martinez is, without question, at the forefront of the art of composing for screen – his ethereal and pulsating sounds are always modern, always innovative. Over the years, his music has proven to be a highly effective and essential contribution to the atmosphere of the films it accompanies, yet this album testifies that his scores remain equally spellbinding, and indeed contagious, away from those films.

Thomas Van Parys

CLIFF MARTINEZ COMPOSER

On the western verges of the San Fernando Valley, surrounded by an array of custom-constructed instruments - mammoth steel drums, a gamelan metallophone, and the awe-provoking Baschet Cristal, whose spiky protrusions suggest a Mars Rover as much as anything musical - film composer Cliff Martinez wages war with the ordinary. He has hewn a singular path in the scoring of contemporary cinema by channeling his imagination through this gallery of unique musical implements. Influenced by developments at the radical fringes of music making, pulling notes from minimalism and ethnographic melodies alike, Martinez has lent his talents to a diverse assortment of movies and in so doing, has pointed toward the horizon, to what film music could become. Certainly his recurring collaborations with pathbreaking directors on the order of Steven Soderbergh (*Traffic, Solaris*) and Nicolas Winding Refn (*Drive, Only God Forgives, The Neon Demon*) have done much to cement Martinez as a composer whose output seems always to point toward emerging trends in film scoring.

Cliff Martinez was born in the Bronx and raised in Ohio, moving to California in 1976, just in time for the upheaval occasioned by punk. His stints as drummer for Captain Beefheart and the Magic Band, The Weirdos, Lydia Lunch, Jim Thirwell, The Dickies and most notably the Red Hot Chili Peppers, variously preceded and followed a resume item of signal importance in Martinez's past. It could not have been an altogether bad thing, to be caught up in the mounting buzz surrounding the Red Hot Chili Peppers in the early years of the 1980's. Cliff Martinez was the drummer and co-writer on that band's first two albums. It was during this period that the band's drummer spent increasing amounts of studio time in thrall to a recently introduced sampling drum machine, a device that, to Cliff's mind, held the potential of an entire band within a box. In part, it was his investigation of advancements in music technology that would lead ultimately to Martinez abandoning rock drumming for a career in film scoring.

Cliff Martinez's entrée into music for film happened by serendipitous means, when a tape collage he had constructed ("Several of my friends making aggressively weird noises, which I assigned to pads on a MIDI percussion controller.") led to an opportunity to score an episode of comedian Paul Reuben's transgressive mid-'80s TV hit, *Pee-Wee's Playhouse*. That same sound collage was heard, in turn, by Steven Soderbergh. Prior to his rise to prominence, director Soderbergh tapped budding composer Martinez to provide the music for the former's first theatrical release, *sex, lies, and videotape*. The film's success launched a new era of independent filmmaking and put Cliff Martinez in the ring as a contender within the latest crop of film composers.

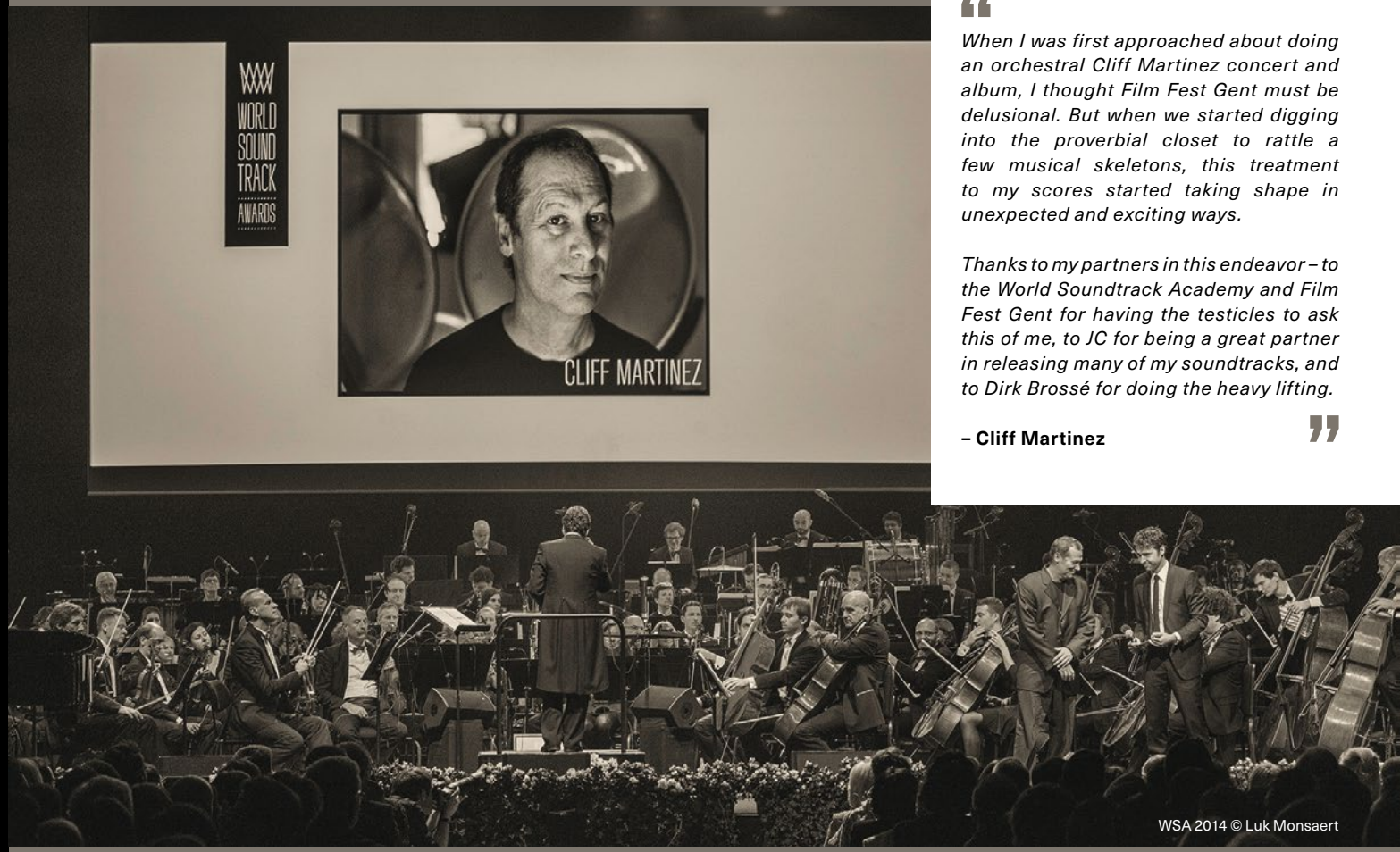
Martinez has since composed scores for many of Steven Soderbergh's films. The hammered dulcimer that wends throughout *Kafka*; the seasick piano portending the violence concluding *The Limey*; the amalgam of steel drums and ambient textures drifting in deep space during *Solaris*; all these were conjured in Cliff's studio, as were other Soderbergh scores such as *Gray's Anatomy, Schizopolis* and *Traffic*, the latter winning four Oscars and earning an Oscar nomination for its music. Martinez reunited with the director for his successful 2011 pandemic drama *Contagion*. Soderbergh's venture into episodic television, *The Knick* (a 2014 series for Cinemax), had at its core a daring juxtaposition, successfully pitting an all-electronic Martinez score against a period setting, the gritty mise-en-scène of a Victorian-era English hospital.

© Ricardo DeAratanha

In addition, Cliff's ability to balance themes both idiosyncratic and heartrending has imbued critical favorites such as *Pump Up the Volume*, *Wonderland* and *Wicker Park*. His depiction of sordid mystery at the core of director Joe Carnahan's *Narc* comprises tweaked-out synthetic bass lines culled from electronic dance music and keyboard timbres swathed in digital vapour. Harmony Korine's audacious tale of collegiate hedonism gone tragically wrong, 2012's *Spring Breakers*, finds its perfect compliment in the spacious ambiences and gnarly electronic surfaces crafted by Martinez.

Orchestrations that nod to the achievements of other film composers (Martinez openly admires the work of the great John Williams) are gene-spliced within compositions only possible with the advent of digital synthesis and signal processing. It seems inevitable as such, given his attraction to music's terra incognita, that Martinez would enter the open-ended realm of composing for video games, as evidenced by his work on Ubisoft's *Far Cry 4*. Regardless of the platform, whatever the project, the imprint left by Cliff Martinez is easily enough recognised: music that is by turns wry, propulsive, mysterious, invigorating and, through its originality, perpetually arriving.

cliff-martinez.com
Richard Henderson



WSA 2014 © Luk Monsaert

When I was first approached about doing an orchestral Cliff Martinez concert and album, I thought Film Fest Gent must be delusional. But when we started digging into the proverbial closet to rattle a few musical skeletons, this treatment to my scores started taking shape in unexpected and exciting ways.

Thanks to my partners in this endeavor – to the World Soundtrack Academy and Film Fest Gent for having the testicles to ask this of me, to JC for being a great partner in releasing many of my soundtracks, and to Dirk Brossé for doing the heavy lifting.

– Cliff Martinez

TRACKLIST & PUBLISHING CREDITS

→ Solaris

01 First Sleep 2:53

02 Is That What Everyone Wants? 2:42
EMI Music Publishing (20th Century Fox)

→ Contagion

03 Contagion 3:30

04 Bad Day to Be a Rhesus Monkey 2:25
Universal/MCA Music

→ The Underneath

05 The Green Head 3:10
Universal/MCA Music

→ À l'origine

06 Appelez-moi Philippe 1:55

07 Les territoires inconnus 2:28

08 Vous aimez ces couleurs? 2:43
Universal Music Publishing / Warner Chappell North America

→ Kafka

09 Eddie's Dead 3:20
Warner Chappell North America

→ Only God Forgives

10 More Hands 3:00
Bucks Music Group

→ Espion(s)

11 The Mission Is Over 1:21

12 Mind If I Use Your Ladies? 2:14

13 I Don't Know Any Nice People 2:58
Warner Chappell North America

→ Wicker Park

14 Following Daniel 2:44
Universal Music Publishing / Warner Chappell North America

→ The Company You Keep

15 Father and Daughter Reunion 2:22

16 Can't Say I'm Happy to See You 3:54
Copyright Administration Services

Music composed by **Cliff Martinez**

Performed by **Brussels Philharmonic**
Conducted by **Dirk Brossé**

Track 11 composed by **Cliff Martinez & Robert Mann**
Tracks 12, 13 & 16 composed by **Cliff Martinez & Gregory Tripi**

Overlays by **Cliff Martinez** *(tracks 1-4, 6-8, 11)*

Orchestrations by **Dirk Brossé & Nicolas De Cock** *(tracks 5-16),*
Cliff Martinez *(track 2),* **Randy Miller** *(tracks 3-4)*
& Yvonne S. Moriarty *(track 1)*

Originally released on **Cliff Martinez – Film Fest Gent**
(Éditions Milan Music, 2014)

DIRK BROSSÉ CONDUCTOR

Dirk Brossé is a multi-faceted award-winning composer and a respected conductor on the international music scene. He is conductor emeritus of The Chamber Orchestra of Philadelphia, music director of Film Fest Gent, music director of Prima La Musica and honorary conductor of Sinfonietta Cracovia.

Dirk Brossé has composed over 1800 works, including concerti, oratorios, lieder, chamber music, symphonic works, musicals and film scores. His score for the BBC/HBO series *Parade's End* was nominated for an Emmy Award. His score for *Knielen op een bed violen* was nominated for a Golden Calf Award. Dirk's recent score for *Our Nature* was nominated for an Ensor Award, for a prestigious International Film Music Critics Association Award and won a World Soundtrack Award in 2023.

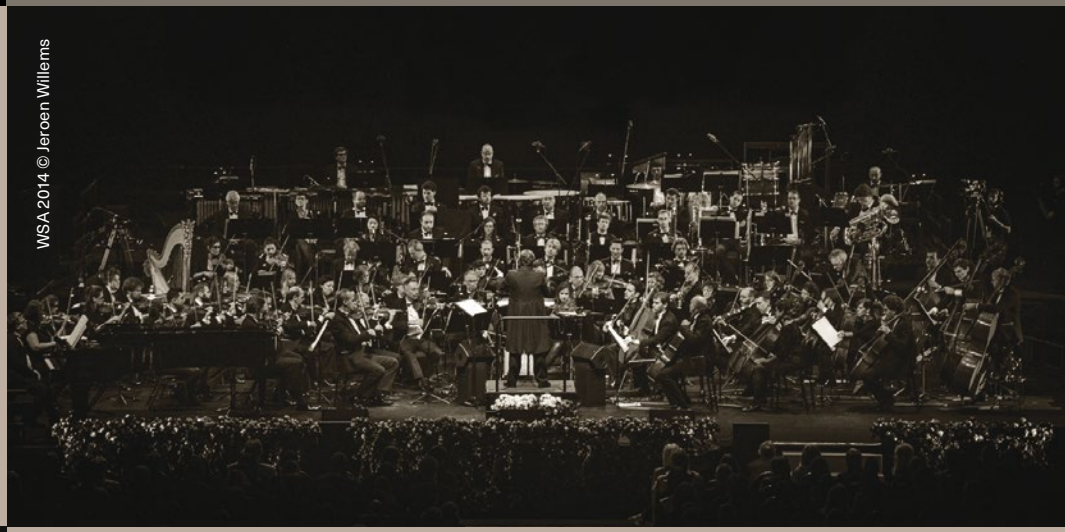
Maestro Brossé has conducted all the leading Belgian orchestras. He has conducted over 120 orchestras all over the world such as the London Symphony Orchestra, Vancouver Opera, l'Orchestre de la Suisse Romande, Camerata St Petersburg, Hong Kong Philharmonic, l'Orchestre de l'Opéra de Lyon and the Philharmonic Orchestra of Shanghai.

Dirk Brossé has made over 200 CD recordings and has collaborated with world-class artists such as José Van Dam, Barbara Hendricks, Julia Migenes, Julian Lloyd Webber, Salvatore Accardo, Alison Balsom, Hans Zimmer, John Williams, Emma Thompson, Randy Crawford, Lisa Gerrard and Marcel Khalifé.

Dirk Brossé has been awarded the title Cultural Ambassador of Flanders, the Flemish Parliament's Gold Medal for Merit, the Achille Van Acker Prize, the Joseph Plateau Honorary Award and the Global Thinkers Forum Award for Excellence in Cultural Creativity. In 2013 he was elevated to Belgium's hereditary nobility, with the personal title of Sir. He is a member of the Royal Flemish Academy of Belgium for Science and the Arts and since 2018 a Fellow at the University of Brussels (VUB).

dirkbrosse.be

© Michel Cooreman

BRUSSELS PHILHARMONIC

WSA 2014 © Jeroen Willems

The Brussels Philharmonic was founded in 1935 by the Belgian public broadcaster (NIR/INR). It performs both great classics as well as new compositions. The orchestra's international reputation comes from its specialisation in recording soundtracks (including the Oscar-winning music for *The Artist*), the many successful recordings for labels such as Deutsche Grammophon and Palazzetto Bru Zane, the numerous awards including an ECHO Klassik and a Diapason d'or de l'année, and the ambitious projects on prestigious stages around the world (Carnegie Hall in New York, Philharmonie de Paris, Musikverein Wien, Grosses Festspielhaus Salzburg, Elbphilharmonie Hamburg). In Belgium, the orchestra is a regular partner of Film Fest Gent, and participates each year in concerts with iconic films. The Brussels Philharmonic is an institution of the Flemish Community.

brusselsphilharmonic.be

BRUSSELS PHILHARMONIC MUSICIANS

CONCERTMASTER
Henry Raudales

FIRST VIOLIN
Bart Lemmens (1)
Virginie Petit (2)
Olivia Bergeot
Annelies Broeckhoven
Stefan Claeys
Teresa Heidel
Daniela Rapan
Philippe Tjampens
Alissa Vaitsner
Gillis Veldeman
Stefanie Van Backlé
Veerle Van Roosbroeck
Vania Batchvarova

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Mark Steylaerts (2)
Caroline Chardonnet
Ion Dura
Yuki Hori
Bruno Linders
Karine Martens
Francis Vanden Heede
Bartolomiej Ciaston
Veerle Houbraken
Aline Janeczek
Veronique Burstin

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Griet François (2)
Philippe Allard
Agnieszka Kosakowska
Stephan Uelpenich
Patricia Van Reusel
Benjamin Braude
Danila Mashkin
Maryna Lepiasevich

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Kirsten Andersen
Jan Baerts
Emmanuel Tondus
Elke Wynants
Julius Himmler
Johannes Burghoff
Sophie Jomard

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Sandor Budai
Simon Luce
Martin Rosso
Philippe Stepman
Thomas Fiorini

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Eric Mertens
Dirk De Caluwé (2)

OBOE
Joris Van den Hauwe (1)
Maarten Wijnen
Lode Cartrysse (2)

CLARINET
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Danny Corstjens (2)
Midori Mori (2)

BASSOON
Luc Verdonck (1)
Alexander Kuksa
Jonas Coomans (2)

HORN
Rob van de Laar (1)
Evi Baetens
Mieke Ailliet (2)
Gery Liekens

TRUMPET
Ward Hoornaert (1)
Rik Ghesquière
Luc Sirjacques

TROMBONE
David Rey (1)
Lode Smeets (2)
Tim Van Medegael (2)

TUBA
Hugo Matthyssen (2)

TIMPANI
Gert D'Haese (2)

PERCUSSION
Tom De Cock (2)
Pieter Mellaerts (2)
Tom Pipeleers

HARP
Eline Groslot (2)

PIANO/CELESTA
Anastasia Goldberg (2)

(1) principal
(2) soloist

SOLOISTS

LUIGI GAGGERO, CIMBALOM
"Eddie's Dead" from *Kafka*

CLIFF MARTINEZ, SYNTHESIZER
"First Sleep" & "Is That What Everyone Wants?" from *Solaris*
"Contagion" & "Bad Day to Be a Rhesus Monkey" from *Contagion*
"Appelez-moi Philippe", "Les territoires inconnus" & "Vous aimez ces couleurs?" from *À l'origine*
"The Mission Is Over" from *Espion(s)*

ANASTASIA GOLDBERG, PIANO
"Following Daniel" from *Wicker Park*

© Hans de Greve

Arranging Cliff Martinez's music for a large symphonic orchestra was a considerable challenge. On the one hand, we have stayed faithful to the basic idea of the original composition, but on the other we have added an extra dimension without forcing our own interpretation onto the music.

Since the beauty of Cliff's music often lies in its stylised simplicity, our main concern was to highlight this subtle, transparent yet rich world of sound with crystal clarity. We had to walk the thin line between symphonic and electronic music, complexity and transparency, rhythm and calm.

– Dirk Brossé

WSA 2014 © Jeroen Willems

FILM FEST GENT

Since the mid-1980s Film Fest Gent has focused on the impact of music on film by celebrating composers for screen and their work. The festival organises film music concerts, composer talks, a composition contest and industry networking events, and over the years has become a popular meeting place for both emerging and established screen composers.

In 2001, Film Fest Gent launched the World Soundtrack Academy, a global community of screen composers and professionals active in the film music industry. The World Soundtrack Academy recognises outstanding achievements in the field with the World Soundtrack Awards, presented at the annual ceremony and concert in October.

Film Fest Gent also produces studio recordings of music by guest composers, performed by Brussels Philharmonic and conducted by Film Fest Gent music director Dirk Brossé. The unique compilations in the Film Fest Gent album series feature selections of the world's greatest scores, giving them an extended afterlife beyond the film and the festival's concerts.

filmfestival.be
worldsoundtrackawards.com

MUSIC FOR FILM

CREDITS

Album Presented by Film Fest Gent

Music Composed by Cliff Martinez

Performed by Brussels Philharmonic

Conducted by Dirk Brossé

2026 REISSUE

Producer & Liner Notes:
Thomas Van Parys

Remastered by Rick Clark

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2014 ORIGINAL ALBUM

Producer: Valerie Dobbelaere
Artistic Director:
Patrick Duynslaegher

New Orchestrations:
Dirk Brossé & Nicolas De Cock

Recording, Mixing & Mastering:
Galaxy Studios

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FILM FEST GENT

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Programme Director: Wim De Witte
Music Director: Dirk Brossé
Music Projects Coordinator:
Hanne Schelstraete

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Head of Production: Jim Seynaeve
Head of Stage Management: Carla Deveux
Librarians: Emmanuel Sproelants &
Pieterjan Hermans
Casting & Administration: Thomas Geurts

GALAXY STUDIOS (2014)

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PT operator: Maria Kantorowicz-Bantin
Assistants: Rutger Arents & Karel Bruggeman
Mastering Engineer: Tom Van Achte
Production Manager: Rahel Feidler

SILVA SCREEN RECORDS

Executive Producers:
Reynold D'Silva & David Stoner
Design & Layout: Stuart Ford

CLIFF MARTINEZ WISHES TO THANK:

'Team Martinez': Pat Weaver,
Greg Tripi, Mac Quayle, Robert Mann,
Thor Laewe, Charles Kim, John Rodd,
Frederik Sarhagen, Alan Meyerson,
Larry Blake, Michael Levine,
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John Tempereau and Soundtrack
Music Associates, and Beth Krakower
and CineMedia Promotions;
the film soundtrack connoisseurs who
helped make this possible: Film Fest Gent
and the World Soundtrack Academy,
Dirk Brossé and Brussels Philharmonic,
and all of the directors that I've worked
with who made the films you hear
here (including Steven Soderbergh,
Nicolas Winding Refn, Xavier Giannoli,
Nicolas Saada, Paul McGuigan and
Robert Redford).

FILM FEST GENT WISHES TO THANK:

Cliff Martinez, John Tempereau;
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